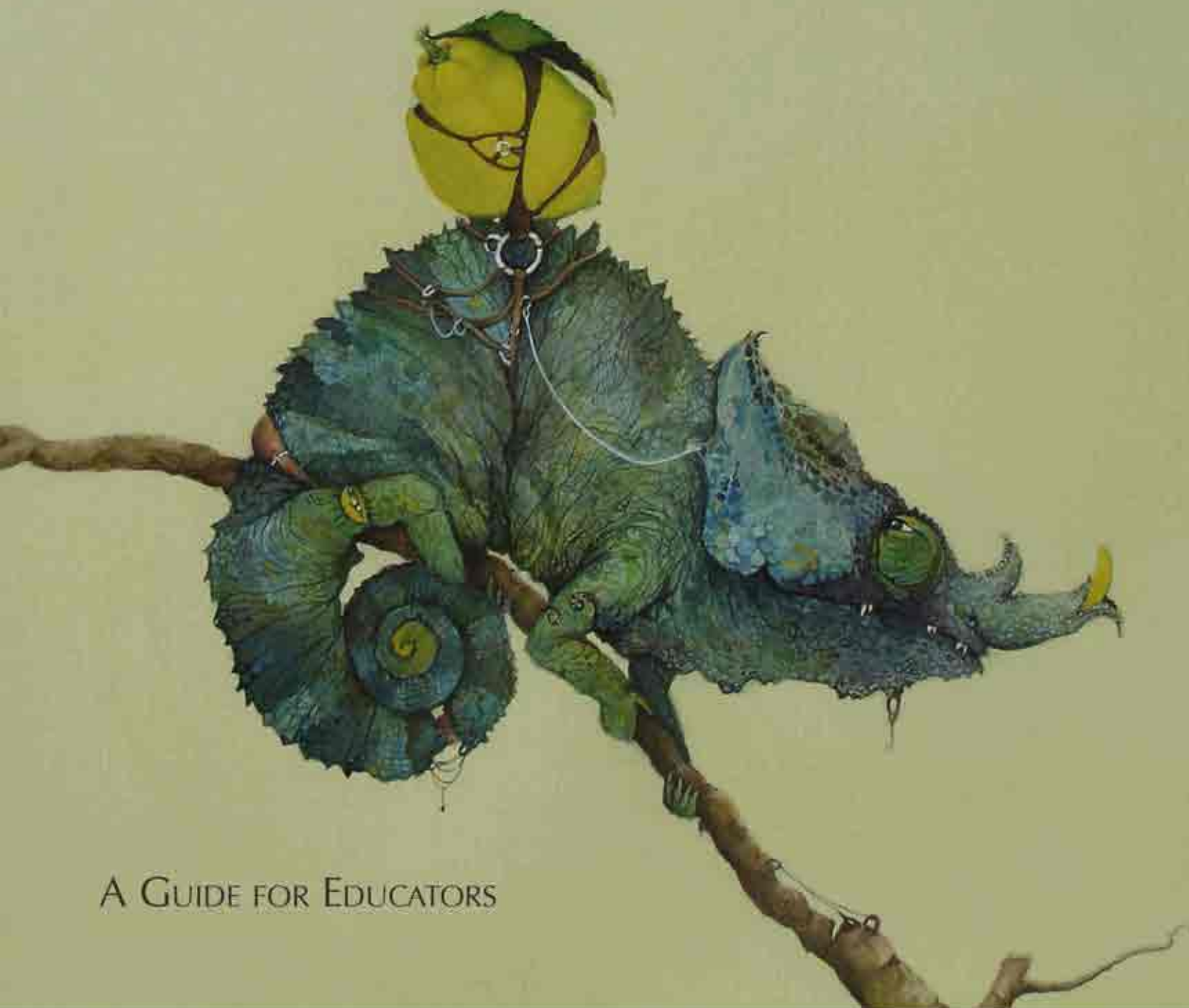


WILLIAM D. CANNON ART GALLERY

THE WORLD OF ADONNA KHARE: BEASTS, BACKPACKS & CURIOUS CREATURES

SEPTEMBER 12 - NOVEMBER 7, 2010



A GUIDE FOR EDUCATORS

TABLE OF CONTENTS

Steps of the Three-Part-Art Education Program	2
How to Use this Resource Guide	3
Making the Most of Your Gallery Visit	4
About the Exhibition	6
Curriculum Connections	7
Pre-Visit Activities	9
Lesson 1: <i>The Elements of Art</i>	10
Lesson 2: <i>Illustrating the Imagined World</i>	12
Post-Visit Activities	14
Lesson 3: <i>Layered Meanings: Collective Collage</i>	15
Lesson 4: <i>Create Your Own Dust Jacket!</i>	17
Glossary	19
Resources	22
Appendix	26

STEPS OF THE THREE-PART-ART EDUCATION PROGRAM

1. **Resource Guide:** Classroom teacher introduces the preliminary lessons in class provided in *The World of Adonna Khare: Beasts, Backpacks and Curious Creatures* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
2. **Gallery Visit:** At the gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
3. **Hands-on Art Project:** An artist/educator will guide the students in a hands-on art project that relates to the exhibition.

Outcomes of the Program

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.

HOW TO USE THIS RESOURCE GUIDE

This resource guide is provided as a preparation tool to investigate artworks created by contemporary artists. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and learning by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.
- Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers, and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

MAKING THE MOST OF YOUR GALLERY VISIT

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAMETAGS ARE GREATLY APPRECIATED

School Visits to the Cannon Art Gallery:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at 760-434-2901 or by e-mail and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will receive an e-mail confirmation notice within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist/educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Also, please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette. See below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork. Please note that there will be a 30-foot mural that is not protected. Please reinforce not touching!
- Please no talking when the docent is talking. (The gallery has poor acoustics.)
- Please remind all adults to turn off their cell phones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist/educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901.

ABOUT THE EXHIBITION

The World of Adonna Khare: Beasts, Backpacks and Curious Creatures

September 12 - November 7, 2010

Los Angeles (Burbank) artist Adonna Khare is wild about animals. Her elegant drawings of flora and fauna present dreamlike scenarios in which peculiar animal hybrids carry backpacks and dangle from swings, suggesting not only the fantastic gardens of 15th century Dutch painter Hieronymus Bosch but also the whimsical woodlands of American illustrator Maurice Sendak. In one of her drawings, an oddly curled chameleon looks like it's weighted down by an enormous pear strapped to its back. In another image, a stately, albeit a little bored, lion rests his forearms on an old tree trunk while clutching a tethered alligator. Still another drawing portrays a giant blue peacock perched on the back of a miniature buffalo. With their odd growths, strange backpacks, and unusual human attributes, the animals in Khare's drawings suggest real but curious beasts and creatures. Her delightful works – ranging from small, precise pencil drawings to a 30-foot long mural – display both a stunning technical ability and a wild and woolly imagination.

Born in 1980 in Glendale, California, Adonna Khare holds a Bachelor of Arts degree in Art and Master's of Fine Arts degree in Illustration from California State University, Long Beach. She has been recognized by *The Los Angeles Times*, *U-Press Telegram*, and KCRW's Art Critic, Edward Goldman. In 2007, she received an award for distinguished achievement in creative activity. Currently, Khare is illustrating a forthcoming novel for children, called "Professor Parrot and the Secret of the Blue Cupboard," written by noted ecologist, author and filmmaker Michael Tobias.

CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3rd and 4th grade California Content Standards. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

Visual Arts

Grade 3

- Identify and describe how foreground, middle ground, and background are used to create the illusion of space. (*Standard 1.3*)
- Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Standard 1.5*)
- Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes. (*Standard 2.4*)
- Compare and contrast selected works of art and describe them, using appropriate vocabulary of art. (*Standard 4.1*)
- Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them. (*Standard 4.2*)
- Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities. (*Standard 4.3*)

Grade 4

- Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment. (*Standard 1.5*)
- Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture). (*Standard 3.1*)
- Describe how using the language of the visual arts helps to clarify personal responses to work of art. (*Standard 4.1*)
- Discuss how the subject and selection of media relate to the meaning or purpose of a work of art. (*Standard 4.3*)
- Discuss how the individual experiences of an artist may influence the development of specific works of art. (*Standard 4.5*)

English-Language Arts

Grade 3

- Create a single paragraph; develop a topic sentence; include supporting facts and details. (*Standard 1.1*)
- Connect and relate prior experiences, insights, and ideas to those of a speaker. (*Standard 1.2*)
- Respond to questions with appropriate elaboration. (*Standard 1.3*)
- Organize ideas chronologically or around major points of information. (*Standard 1.5*)
- Provide a beginning, middle, and an end, including concrete details that develop a central idea. (*Standard 1.6*)
- Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences. (*Standard 2.2*)
- Make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences. (*Standard 2.3*)

Grade 4

- Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements. (*Standard 1.1*)
- Create multiple paragraph compositions; provide an introductory paragraph, establish and support a central idea with a topic sentence at or near the beginning of the first paragraph; include supporting paragraphs with simple facts, details, and explanations; conclude with a paragraph that summarizes the points; use correct indentation. (*Standard 1.2*)
- Use traditional structures for conveying information (e.g. chronological order, cause and effect, similarity and difference, posing and answering a question). (*Standard 1.3*)
- Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings. (*Standard 1.1*)
- Summarize major ideas and supporting evidence presented in spoken messages and formal presentations. (*Standard 1.2*)
- Write information reports. (*Standard 2.3*)

PRE-VISIT ACTIVITIES

Lesson 1: *The Elements of Art*

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session

Summary

The elements of art are sensory components used to create works of art: line, color, shape/form, texture, value and space. In this lesson, students will learn about the Elements of Art through a discussion of the works in *The World of Adonna Khare: Beasts, Backpacks and Curious Creatures*.

Materials

- Image 1: *The Wolf*
- Image 2: *The Peccary*
- Image 3: *Buffalo*
- Image 4: *Chimp & Bird*
- Image 5: *The Ocelot*
- Image 6: *Chameleon*
- Appendix: Elements of Art

Procedures

- Begin the lesson with an introduction to the Elements of Art. Write the following definitions on a white board, overhead transparency, or smart board, or post the Elements of Art terms (see appendix) for your class to review as you discuss the following terms. *All works of art incorporate one or more of the elements of art. Artists choose to use these elements depending on how they want their artwork to “look,” or the way that they want the viewer to experience their work.*

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Value: The lightness or darkness of a hue or neutral color.

Space: The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

- Engage your students in a conversation about the selected group of images included in *The World of Adonna Khare: Beasts, Backpacks and Curious Creatures* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. The questioning strategies on the back of each laminated image, which address all of the Elements of Art defined above, will help you guide the discussion with your class.
- Ask your students to keep their new vocabulary words in mind when they visit *The World of Adonna Khare: Beasts, Backpacks and Curious Creatures* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the works that they will see on their fieldtrip to the gallery.

Extension

- Ask your students to prepare short presentations on one of the works discussed as a class. Encourage your students to identify at least two Elements of Art that are present in their chosen artwork, and discuss how these two (or more) elements contribute to their experience of the work.

Lesson 2: *Illustrating the Imagined World*

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 90-minute class session

Summary

Many of the artworks in *The World of Adonna Khare: Beasts, Backpacks and Curious Creatures* exhibition tell a story. With their odd growths, strange backpacks, and unusual human attributes, all of Khare's creatures are unique in their ability to transport the viewer to an imagined time and place. In this lesson, students will write a short, fictional narrative and illustrate it with a drawing all their own.

Materials

- Image 1: *The Wolf*
- Image 2: *The Peccary*
- Image 4: *Chimp & Bird*
- Lined notebook paper (8.5x11); one for each student
- White drawing paper (8.5x11); one for each student
- Pencils, colored pencils, markers or crayons

Procedures

- Begin this lesson with an introduction to the following terms:

Illustration: An illustration is visualization such as a drawing, painting, photograph or other work of art that stresses subject more than form.

Illustrator: A graphic artist who specializes in enhancing writing by providing a visual representation that corresponds to the content of the associated text. The illustration may be intended to clarify complicated concepts or objects that are difficult to describe textually.

- Begin the lesson with a discussion of the terms above. *What is an illustration? What is an example of an illustration? Can you think of any books or stories that are illustrated? What types of illustrations were present in the book or story—black and white illustrations, full color illustrations, painted illustrations, drawn illustrations? What is an illustrator? How would you describe the work of an illustrator?*

- Engage your students in a conversation about the selected group of images included in *The World of Adonna Khare: Beasts, Backpacks and Curious Creatures* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. The questioning strategies on the back of each laminated image will help you guide the discussion with your class.
- Explain to your students that Adonna Khare is an artist and illustrator. The images that they discussed in this lesson are drawings included the exhibition *The World of Adonna Khare: Beasts, Backpacks and Curious Creatures* at the William D. Cannon Gallery. Although they the artworks are not illustrated portions of a particular book or story, each image certainly tells a story all its own—transporting the viewer to an imagined time and place.
- Distribute the materials to your students. Ask them to write a short, fictional narrative (1-2 paragraphs in length) on their lined notebook paper. Students should include as many descriptive details as possible about the time, place and main characters in their narrative (who, what, when, where and why). It might be useful to ask your class to think about the five senses (sight, smell, touch, hearing and taste) as they are writing their fictional works.
- After your students have completed their short, fictional narrative, ask them to think about how they could illustrate their text. *Are there elements of their story that cannot be conveyed in words? How can these elements be conveyed through images? How can their narrative be enhanced with the inclusion of an illustration?*
- Distribute the white drawing paper to your students. Direct them to use their drawing and coloring materials to bring their fictional narratives to life by including one central image to accompany their text.

Extension

- Ask each student to create a short presentation on their narratives and accompanying illustration. *What have they learned about the process of an illustrator? Do they personally feel that the text is more important than the illustration, vice versa or are the two equally weighted in their minds? Why or why not? Is there information explained through the image that is not explained solely through the text?*

POST-VISIT ACTIVITIES

Lesson 3: *Layered Meanings: The Magic of Collective Creation*

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 60-minute class session

Summary

Many of Adonna Khare's drawings and watercolors are full of dream-like scenarios that bring together elements that you are unlikely to find in the natural world. In one of her drawings, an oddly curled chameleon looks like it's weighted down by an enormous pear strapped to its back. In another image, a stately, albeit a little bored, lion rests his forearms on an old tree trunk while clutching a tethered alligator. In this lesson, students will work on a collage activity to explore how the individual elements contained within an artwork have the ability to add layers of meaning to a work.

Materials

- Image 3: *Buffalo*
- Image 6: *Chameleon*
- Pencils, colored pencils, markers or crayons
- Magazines, newspapers and other printed media
- White drawing paper (8.5x11); one for every group of four students

Procedures

- Begin this lesson with a conversation about the selected images included in *The World of Adonna Khare: Beasts, Backpacks and Curious Creatures* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. The questioning strategies on the back of each laminated image will help you guide the discussion with your class.
- Lead a follow-up discussion with your class about the role that each element (i.e. color, proportion, an animal in possession of a human-like object, relationship between unlikely animal pairings, etc.) played in their interpretation and understanding of the *Buffalo* and *Chameleon* works. *How would your interpretation of the Chameleon change if the main figure in the work did not have a prop such as a backpack? What is the significance of the backpack (a human-like accessory)? How would your understanding of this work be different if the artwork was in black and white (absence of color)? What is the significance of the structure that the Buffalo is carrying on its back? How does the presence of this structure add to the meaning of the work?*

- Refer back to your class discussions, and explain to your students that Adonna Khare created added layers of meaning in her works through the inclusion of a variety of elements. Inform your students that each of them will add a specific, assigned layer of meaning to create a collective artwork in their small groups.
- Divide your students into groups of four and distribute all of the necessary materials to each group, including a stack of printed materials. Assign each of the group members one of the following elements—*primary figure*, *secondary figure*, *landscape (background and foreground)* and *architecture/accessory*.
- Explain to your students that they will create a collective artwork in their small groups. Each member of the group will add a layer of meaning as a result of the way in which they choose to execute their assigned element.
- Display and discuss the following questions for the groups to consider while they are working on their assigned element. *Who/what is the **primary figure** in the artwork? What makes them the primary figure? How is this demonstrated visually? Who/what is the **secondary figure**? What makes them the secondary figure? Where are they in relation to the primary figure? Where will these figures be located? In what type of **landscape** will they be placed in the work? Is this a real or imagined landscape? What type of **architecture** or **accessory** will you place in the scene with the two figures? How will the architecture (i.e. a building, bridge, castle, dock, etc.) or accessory (i.e. a backpack, paintbrush, globe, lamp, book, etc.) add to the scene?*

Extension

- Direct your students to write a short, descriptive narrative about their collective process of creation. Encourage them to include details about the group's working process. *Did the group make decisions together or did each individual make their own decisions? What was the result? What can you say about the resulting artwork? How did the meaning/mood/feeling of the artwork change as each new element was added?*

Lesson 4: Create Your Own Dust Jacket!

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 90-minute class session

Summary

Adonna Khare's meticulously rendered drawings and watercolors tell stories of mystical places and fantastical creatures. In this lesson, students will explore the ways in which a story can be visually represented by a single, unifying image. Students will choose a storybook or novel that they have read and create an alternate dust jacket for the text, including a descriptive cover illustration.

Materials

- Image 1: *The Wolf*
- Image 2: *The Peccary*
- Image 3: *Buffalo*
- Image 4: *Chimp & Bird*
- Image 5: *The Ocelot*
- Image 6: *Chameleon*
- Pencils, colored pencils, markers or crayons
- White drawing paper (11x17); one for every student

Preparation

- Ask your students to select a storybook or novel and bring their selected text to class on the day that they are scheduled to participate in the following activity.

Procedures

- Display the selected images included in *The World of Adonna Khare: Beasts, Backpacks and Curious Creatures* Resource Guide. Ask your students to refer back to these images throughout the lesson, recalling previous discussions about these works and the works that they viewed in the galleries.
- Ask your students to take out the storybook or novel that they selected for this activity. Engage your students in a discussion about the elements that compose a cover/dust jacket. *What information do you generally find on the cover of a book? Is there an illustration on the cover of your book or is there only text? If there is an illustration, what information does the illustration provide about the text? What are the other elements that form a dust jacket (spine, front-inside panel, back cover, back-inside panel). Discuss the elements that compose these additional parts of a dust jacket.*

- Distribute the activity materials to your class. Direct your students to fold their drawing paper in half, “hamburger style,” leaving a small margin, approximately 1-inch wide for the spine of the dust jacket.
- Inform your students that they will create an alternate dust jacket for their selected book. Brainstorm ways for your students to approach the creation of this dust jacket, particularly the cover illustration. *What purpose does the cover illustration serve? The cover illustration is generally a visual representation of an important scene in the book, an important character(s), an important place or an important object(s). Can you describe an important scene(s) from your selected book? How could this scene be represented in a way that is not currently represented on the book’s cover? What other information accompanies the illustration (i.e. title, name of the author(s), etc.)*
- After this step is complete, ask your students to go forward and create an alternate cover for their chosen book. Direct your students to focus on the cover of the book, and then complete the other elements of the dust jacket if they are given additional time at the end of this lesson.

Extension

- The completion of the dust jacket may need to take place as an extension of the activity. Direct your students to complete their project by adding the necessary information to the spine and back cover of their dust jacket. *What information is found on the spine of a book (i.e. title, last name of the author, publishing house symbol, etc.)? What information is generally found on the back cover of a book (i.e. summary of the book, reviews of the book, etc.)?*

GLOSSARY

GLOSSARY

Abstract: Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

Background: The part of the picture plane that seems to be farthest from the viewer.

Carbon pencil: Carbon pencils are made from lampblack (derived from burning oil), delivering a smooth, dark black line. Variations available include blends of carbon, charcoal and graphite.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Complementary Colors: Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

Composition: The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

Content: Message, idea, or feelings expressed in a work of art.

Elements of Art: Sensory components used to create works of art: line, color, shape/form, texture, value, and space.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Illustration: An illustration is visualization such as a drawing, painting, photograph or other work of art that stresses subject more than form.

Illustrator: A graphic artist who specializes in enhancing writing by providing a visual representation that corresponds to the content of the associated text. The illustration may be intended to clarify complicated concepts or objects that are difficult to describe textually.

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Medium: The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

Mood: The atmosphere or feeling of a work of art.

Narrative: A narrative is a story or an account of an event or experience.

Negative space: Negative space refers to spaces that are or represent areas unoccupied by objects.

Positive space: Positive space consists of spaces that are or represent solid objects.

Primary colors: Primary colors are the basis for making all other colors (red, blue, yellow).

Proportions: The size relationships of one part to the whole and of one part to another.

Secondary colors: Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space: Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

Style: Characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

Subject: In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Value: Lightness or darkness of a hue or neutral color.

Watercolor: A paint composed of water-soluble pigment.

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Richardson, Joy. *Using Color in Art*. Milwaukee: Gareth Stevens, 2000.
J 752 RIC

Westray, Kathleen. *A Color Sampler*. New York: Ticknor & Fields, 1993.
J535.6 WES

*All of the titles cited above can be found at both of the Carlsbad City Libraries.

WEB RESOURCES

Sites featuring resources for educators and students.

Adonna Khare

<http://adonnak.com/>

Adonna Khare at the Lora Schlesinger Gallery

<http://www.loraschlesinger.com/khare.html>

The Artist's Toolkit: Visual Elements and Principles

<http://www.artsconnected.org/toolkit/>

A Guide to Building Visual Arts Lessons, the J. Paul Getty Museum

http://www.getty.edu/education/for_teachers/building_lessons/elements.html

Collaborative Arts Resources for Education

<http://www.carearts.org>

Education at Art:21

<http://www.pbs.org/art21/education/index.html>

Foundations in Art, University of Delaware

<http://www.udel.edu/artfoundations/intro/introp5.html>

The Imagination Factory

<http://www.kid-at-art.com/>

Museum of Modern Art, New York: Modern Teachers

<http://www.moma.org/modernteachers/>

APPENDIX

Elements of Art:

Sensory components used to create works of art: line, color, shape/form, texture, value, space.

Color:

Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Form:

Form, along with shape, defines objects in space. Form has depth as well as width and height.

Line:

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length.

Texture:

The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Shape:

Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space:

Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

Value:

Lightness or darkness of a hue or neutral color.

WILLIAM D. CANNON ART GALLERY

The Cannon Art Gallery is a program of the Cultural Arts Office/City of Carlsbad



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15